

20 April 1885.

CATALOGUE
OF
ANCIENT AND MODERN
PICTURES,
Water-colour Drawings,
ENGRAVINGS,
PORCELAIN, & OBJECTS OF ART,

THE PROPERTY OF THE LATE
MOST HONOURABLE ELIZABETH,
MARCHIONESS OF LONDONDERRY;

ALSO,
Ivories, Stained Glass,
MINIATURES, & ENAMELS,

THE PROPERTY OF THE LATE
REV. J. FULLER RUSSELL, B.C.L., F.S.A.:

WHICH (by Order of the Executors)
Will be Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,
On MONDAY, APRIL 20, 1885,
AT ONE O'CLOCK PRECISELY.

—••••—
May be viewed Friday and Saturday preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON and Woods' Offices, 8 King Street, St
James's Square, S.W.

lot 44818

1885
Apr. 20
Lochl

CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
 - . The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On MONDAY, APRIL 20, 1885,

AT ONE O'CLOCK PRECISELY.

*The following are sold
by order of the Executors of the Most Hon. ELIZABETH,
MARCHIONESS OF LONDONDERRY,
deceased.*

LITHOGRAPHS.

- | | |
|--|---|
| 1 The Crucifixion, after Rubens; and the Madonna, after Holbein | |
| 2 St. Christopher; and St. John, after Memling—a pair; and the Adoration of the Magi | 3 |
| 3 Six views of French chateaux; and Panorama of the Pyrenees | 7 |

ENGRAVINGS—*Framed.*

- | | |
|---|--|
| 4 Dante and Beatrice, after A. Scheffer, by Lecomte | |
| 5 Pastor Bonus, after Kehren, by Glaser | |
| 6 Cardinal Newman, after W. W. Ouless, R.A., by P. Rajon— <i>artist's proof, signed</i> | |
| 7 A Dialogue at Waterloo, after Sir E. Landseer, R.A., by T. L. Atkinson— <i>artist's proof</i> | |
| 8 Irish Peasants at a Shrine, after Sir F. Burton, by Ryall— <i>proof before letters</i> | |

- 9 Portrait of C. E. Kennaway, after Drummond; and two portraits,
after G. Richmond, R.A. 3
- 10 Saints, after A. Durer, by Reindel—a *pair*; two heads, by Seitz;
and head of Christ 5
- 11 Christ among the Doctors, after Honthorst, by Hess; and Ecce
Homo, after A. Durer, by Depian 2
- 12 The Holy Family, after Raffaele, by Longhi
- 13 Madonna del Granduca; and Madonna del Cardelino, after Raffaele,
by R. Morghen 2
- 14 The Transfiguration, by ditto
- 15 The Last Supper, after L. da Vinci, by ditto
- 16 St. John, after C. da Sesto, by Felsing; and the Magdalene, after
C. Dolce, by Garavaglia—*proof before letters* 2
- 17 The Madonna della Cattedrale di Lucca, after Fra Bartolomeo, by
Jesi—*proof*
- 18 The Magdalene, after Correggio, by Anderloni; Laura, after S.
Memmi, by R. Morghen 2
- 19 The Holy Family, after Raffaele, by Amsler; and Statue of Christ,
after Daunecker, by Amsler 2
- 20 The Visitation, after Albertinelli, by V. della Bruna; and the Virgin
and Child, after Correggio 2
- 21 The Dead Christ, after Fra Bartolomeo, by Steinla; and the
Magdalene, after P. Battoni, by Schultze 2
- 22 St. Justina, after Pordenone, by Rahl; the Magdalene, after Titian,
by Schiavoni; and St. Ambrose and Theodosius, after Rubens,
by Schmuter 3
- 23 The Assumption of the Virgin, after Titian, by Pavon—*artist's
proof*
- 24 The Communion of St. Jerome, after Domenichino, by Pavon—*proof*
- 25 Madonna del Foligno, after Raffaele, by Pavon—*proof before letters*
- 26 Sibylla Samia, after Guercino, by Perfetti; and Sibylla Cumæa, after
Domenichino 2

- 27 Madonna della Tenda, after Raffaele, by Toschi
- 28 Lo Spasimo di Sicilia, by ditto
- 29 St. Peter Martyr, after Titian, by Zuliani
- 30 The Marriage at Cana, after P. Veronese, by Pizzi
- 31 The Descent from the Cross, by Rembrandt
- 32 The Centurion Cornelius, after Rembrandt, by J. Ward

WATER-COLOUR DRAWINGS.

- 33 St. MACLOU, ROUEN

F. KNEBEL, 1855.

- 34 A VIEW ON THE TIBER, with castle and bridge
- 35 A VIEW NEAR ROME

G. LEPAUTTE, 1832.

- 36 A FEMALE HEAD—*pencil*

G. TRACHEL.

- 37 MONACO

C. ROSTER.

- 38 HEAD OF AN ITALIAN LADY

T. MINARDI, 1840.

- 39 THE VISION OF A KNIGHT—*sepia—in carved wood frame*
- 40 THE REPOSE IN EGYPT

A. SEITZ.

- 41 ECCE AGNUS DEI

- 42 A FEMALE SAINT WITH PALM BRANCH
 43 A HEAD OF ST. DOMENIC—*crayons*
 44 THE MADONNA AND CHILD—in carved wood frame
 45 A POPE CARRIED IN PROCESSION, after RAFFAELLE
 46 FIVE MISSAL ILLUMINATIONS—in *one frame*
 47 FIVE DITTO
 48 THREE DITTO—in *one frame*
 49 THREE DITTO
 Purchased from Overbeck, from Orvieto Missals
 50 THE ADORATION OF THE SHEPHERDS, after PERUGINO, by MARIANECCI
 51 THE MADONNA WITH THE INFANT CHRIST READING—in *ebony*
 and or-molu frame
 52 THE DESCENT FROM THE CROSS—in *chased or-molu frame*
 53 THE MADONNA ADORING THE INFANT SAVIOUR, after FRANCA, by
 Wustlich—in *porcelain*
 54 THE CORONATION OF THE VIRGIN—in *metal frame, partly gilt*

PICTURES.

SIR E. LANDSEER, R.A.

- 55 SKETCH FOR THE 'SHEPHERD'S CHIEF MOURNER'
 56 A VIEW IN SCOTLAND
 57 HORSES AND CATTLE UNDER A GROUP OF CEDARS
 58 HEAD OF THE DUKE OF BEAUFORT—a *sketch*
 From the Artist's Sale

J. NEWBOLT.

- 59 THREE VIEWS OF ROME—in *one frame*
 60 EIGHT ITALIAN VIEWS—in *two frames*

J. J. FERRY.

61 SANDSTORM IN THE DESERT, with the Sphinx

A. LUDOVICI.

62 "TE VOILA"

S. B. CLARKE.

63 THE REHEARSAL: "A difficult passage"

C. W. NICHOLLS.

64 THE SPINNING-WHEEL

J. W. PAYTON.

65 "WHO SHALL DECIDE WHEN DOCTORS DISAGREE"
Exhibited at the Royal Academy, 1862

F. B. BARWELL.

66 ROMAN CHARITY

C. COLEMAN, 1857.

67 A PAIR OF VIEWS IN THE CAMPAGNA, with peasants and animals

BÜRGER.

68 THE OLD MARKET, FRANKFORT

E. LE POITTEVIN, 1855.

69 THE SIGNAL

DESSOULAVY, 1885.

70 HORACE'S VILLA

F. KNEBEL, 1856.

71 THE RUINS OF AN AQUEDUCT IN THE CAMPAGNA

72 A VIEW IN THE CAMPAGNA, with ruins and figures

UNKNOWN.

73 THE ANNUNCIATION

74 HEAD OF A MONK

E. FERRONI, 1868.

75 LEGHORN STRAW PLAITERS

A. SEITZ.

76 A TRIPTYCH, with the Saviour and four Saints

L. FACHINETTI.

77 ANGELS AND MONKS, after FRA ANGELICO—*a set of three* 3

78 ANGELS, after ditto

A. BEDINI.

79 THE INFANT ST. JOHN

C. DOLCE, After.

80 THE ANNOUNCING ANGEL

RAFFAELLE, After.

81 LA VIERGE A L'OISEAU

RAFFAELLE, After.

82 THE MADONNA IN ADORATION

C. MARATTI, After.

83 THE MADONNA IN PRAYER—*oval*

FRANCIA, After.

84 THE AGONY IN THE GARDEN

FRA ANGELICO, After.

85 ANGELS—*a pair*

86 A TRIPTYCH, with the Last Judgment by SZOLDATEN

87 THE ARCHANGEL MICHAEL

PORTRAITS.

88 ELIZABETH OF BOHEMIA, when young, holding a feather fan

89 HENRY, PRINCE OF WALES—the companion

90 MARY, QUEEN OF SCOTS

Said to have been given by the Queen to Lord Ruthven.
See back

91 ALBERT DURER, after himself, in frame with eight portraits of celebrated painters and subjects

92 PERUGINO, AFTER HIMSELF—*in similar frame*

93 ISOTTA DA RIMINI, after P. della Francesca

SOLEMACKER.

94 A LANDSCAPE, with peasant and cattle

PORCELAIN.

- 95 A Derby cup and saucer, with deep-blue and gold bands and flutings, painted with wreaths of flowers and festoons of foliage
- 96 A large Berlin cup and saucer, white and gold, painted with views of Potsdam
- 97 A pair of Vienna custard-cups and covers, with black and gold ornaments
- 98 A Vienna cup and saucer, striped green and gold, and painted with seaports in medallions
- 99 A Capo di Monte coffee-cup and saucer, with classical figures in relief in colours
- 100 A ditto
- 101 A Capo di Monte sucrier and cover
- 102 A ditto

DRESDEN.

- 103 A MARCOLINI CABARET, with gilt borders and flowers in colours: consisting of coffee-pot, teapot, sucrier and cover, and two cups and saucers, two spoons, and large plateau painted with a basket of flowers
- 104 A PAIR OF FINE CUPS AND SAUCERS, painted with seaports in gilt borders
- 105 A cup and saucer, painted with landscapes and figures; and a tall cup and saucer, with flowers and foliage in colours
- 106 A HEXAGONAL BIRDCAGE, of pink, green, and white openwork, mounted with Louis XV. or-molu foot, two seed-pans, and door
- 107 A pair of large round dishes, with basket borders, painted with flowers
- 108 Three smaller ditto

- 109 Six soup-plates, with flowers ; and a dish, with blue edge
- 110 A coffee-pot and cover, painted with Watteau figures in gilt scroll borders
- 111 A TEA-SERVICE, with lilac borders, painted with flowers : consisting of teapot, milkjug, canister, sucrier and cover, basin, and six cups and saucers

SEVRES.

- 112 An oval two-handled plateau ; teapot and cover ; and cup and saucer, crimson and gold, painted with festoons of flowers
- 113 A pair of biscuit groups of children with a goat
- 114 A CUP AND SAUCER, gros-bleu and gold, painted with landscapes in two medallions
- 115 A TWO-HANDLED CUP, COVER, AND SAUCER, blue, red, and white chequered ground, painted with pastoral trophies in six medallions

From the Bernal Collection

- 116 A blue and white ceil-de-perdrix cup and saucer

From the same

- 117 A diamond-shaped plateau, with openwork border, painted with roses
- 118 A DESSERT-SERVICE, painted with roses, and with gilt and coloured borders : consisting of fifty-five plates, two sucriers, covers, and stand, two oval dishes, four square ditto, two round stands on feet, and twelve custard-cups
- 119 A PAIR OF TURQUOISE VASES AND COVERS, with white and gold mask handles and festoons of flowers, each painted with peasants and landscapes in two medallions, mounted with feet of or-molu—glass shades and stands
- 120 An écuelle, cover, and stand, painted with roses, and with wreaths in gold

- 121 A CYLINDRICAL JAR AND COVER, with gilt trellis-pattern on white ground, and with landscapes in four medallions

From the Bernal Collection

- 122 A LARGER DITTO, white ground with gold spots, painted with pastoral trophies in medallions—*dated 1767*

From the same

- 123 A pair of gourd-shaped bottles, of Dresden enamel, yellow ground, painted with Chinese figures in medallions

- 124 A SET OF SIX ITALIAN SILKWORK PANELS, on wax—*17th century*

- 125 EXCELSIOR: a carving in pearwood in high relief, by Mademoiselle Sauveau, Florence, 1854

- 126 A terra-cotta bas-relief of the Madonna and Child and two angels—in glazed frame

- 127 A model of a doorway of the Alhambra, coloured and gilt—in glazed frame

- 128 A plaster bust of Lamartine, by D'Orsay—on scagliola pedestal

- 129 A crucifix, carved in ivory; and a rosary—in glazed case

- 130 An alabaster model of the Leaning Tower at Pisa; and a model of the Chapel della Spina—glass shades and stands

A DIFFERENT PROPERTY.

- 131 The Adoration of the Shepherds—a bas-relief in wax
- 132 A carved wood box, lined with beadwork
- 133 A PALISSY DISH, with the Rape of the Sabines in relief
Found at St. Albans about 1635

*The following are from the Collection of the late
Rev. J. FULLER RUSSELL, B.C.L. F.S.A.*

PAINTED GLASS ROUNDELS, OF THE FLEMISH AND
GERMAN SCHOOLS—EARLY 16TH CENTURY.

Exhibited at the Royal Archæological Institute, May 5, 1878.

- 134 TOBIT AND THE ANGEL
- 135 SUSANNA AND THE ELDERS
- 136 ST. GEORGE AND THE DRAGON
- 137 ST. MICHAEL AND THE DEVIL
- 138 A FEMALE SAINT
- 139 A SAINT HOLDING A BOOK
- 140 A PIETA
- 141 CHRIST STANDING IN THE TOMB
- 142 THE LAST JUDGMENT
- 143 ST. LUKE
- 144 THE NAMING OF ST. JOHN BAPTIST

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- 145 A STAINED GLASS PICTURE: A bishop enthroned between two
angels

MINIATURES.

146 TWO INITIALS—*Italian Art*

Exhibited at the Burlington Fine Arts Club, 1874

147 TWO INITIALS—*Italian Art*

Exhibited at the Burlington Fine Arts Club, 1874

148 ST. ANDREW—*Early Italian*

Exhibited at the Burlington Fine Arts Club, 1874

149 ADORATION OF THE MAGI—*German Art (?)*

Exhibited at the Burlington Fine Arts Club, 1874

150 THE ENTRY INTO JERUSALEM—*Early Italian*

From the Ottley Collection

Exhibited at the Burlington Fine Arts Club, 1874

151 ECCE HOMO. (Guilio Clovio?)

From the Ottley Collection

Exhibited at the Burlington Fine Arts Club, 1874, and at the Royal Academy Exhibition of Old Masters, 1879

"Mr. Fuller Russell has lent Ecce Homo! (181), an illumination which is suggested as the work of Julio Clovio. It has something more of an Italian character than we commonly find in the productions of that miniaturist, but it is probably by him."—*First Notice of Royal Academy Winter Exhibition, Athenæum, January 11, 1879.*

152 THE CALLING OF SS. PETER AND ANDREW. (School of Lionardo da Vinci)

From the Ottley Collection

Exhibited at the Burlington Fine Arts Club, 1874, and at the Royal Academy Exhibition of Old Masters, 1879

"Not one of these examples is so happily typical of Milan as a miniature from a choral book of the Certosa at Pavia comprising the subject of 'The Calling of St. Peter and Andrew' (180), with a landscape said to represent a part of the Lago Maggiore. It belongs to Mr. J. Fuller Russell, and must be studied carefully to be enjoyed at its best."—*First Notice of the Royal Academy Winter Exhibition, Athenæum, January 11, 1879.*

153 ST. CHRISTOPHER BEARING THE INFANT CHRIST: on the left of St. Christopher are St. Anne and the Virgin and Child—SCHOOL OF COLOGNE—in oil on gold ground

154 CHRIST APPEARING TO ST. MARY MAGDALEN AFTER THE RESURREC-
TION—*enamel on copper*

155 A PLATE, with the Presentation in the Temple
A fine example of Champlevé enamel work, 12th century.

IVORIES.

156 A curiously carved comb

157 A statuette of the Virgin—14th Century
It has undergone some restoration

158 LEAF OF DEVOTIONAL TABLETS—14th Century—the Crucifixion
3 in. by $2\frac{1}{8}$ in.

*Exhibited at the Special Loan Exhibition, South Kensington,
1862*

159 A DEVOTIONAL TABLET—Circa 1300—The Annunciation, Salu-
tation, and the Offering of the Magi

$7\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

From the Pugin Collection

*Exhibited at the Special Loan Exhibition, South Kensington,
1862*

160 A DEVOTIONAL TABLET—Companion to the above—Subject, THE
NATIVITY AND THE PRESENTATION

From the Pugin Collection

*Exhibited at the Special Loan Exhibition, South Kensington,
1862*

“A devotional folding tablet, with subjects from the History of our Lord,
date about 1320. The introduction of the English rose, and some other
features might lead to the supposition that this sculpture was executed in
England.”—*The Archæological Journal*, No. 65, p. 67.

161 GROUP, in high relief, representing the Virgin and the female
disciples, from a representation of the Crucifixion—14th Century

Height, $4\frac{3}{4}$ in.

*Exhibited at the Special Loan Exhibition, South Kensington,
1862*

“A very remarkable group, representing the three Marys; date about 1400.”
The Archæological Journal, No. 65, p. 67.

162 A BEAUTIFUL OLD ENAMEL AND CARVED IVORY RELIQUARY

Size, $9\frac{3}{4}$ in. by 8 in. by $5\frac{1}{2}$ in.

163 A BEAUTIFULLY CARVED OLD EBONY ARM-CHAIR

164 THE DEAD CHRIST WITH TWO ATTENDANT ANGELS

Mosaic, signed Aloysius Caietanus

$29\frac{1}{2}$ in. by 18 in.

FINIS.

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